



Royal
Academy
of
Music



PROSPECTUS

for entry in 1995

Front cover:
The Royal Academy of Music
Sinfonietta



Her Royal Highness The Princess of Wales
President of the Royal Academy of Music



Royal
Academy
of
Music

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth
The Queen Mother

Royal Academy of Music
Instituted 1822
Incorporated by Royal Charter 1830





**Royal
Academy
of
Music**

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Principal

Lynn Harrell Hon DMus Hon RAM

Vice-Principal

Peter James PhD, B Mus, Hon RAM, Hon RCM, FBSM

Director of the Junior Academy

Jonathan Willcocks MA, Hon ARAM

Managing Director

Patrick Maddams BA (Econ), F Inst M

Head of Finance

Jan Whitehouse

Director of Development

Peter Shellard BA, Hon FRAM

Chair of Performance Studies

Laurence Dreyfus PhD, M Phil, BA

Deans:

Undergraduate (B Mus)

Jonathan Freeman-Attwood M Phil, B Mus, Hon ARAM

Timothy Bowers D Phil, B Mus, ARAM
(*B Mus Course Tutor*)

Ruth Borchmore M Mus
(*Assistant B Mus Course Tutor*)

Postgraduate (Advanced Course, M Mus)

Kimberly Marshall D Phil, BA

Heads of Studies

John Orford Hon RAM, ARCM
(*Woodwind*)

John Wallace FRAM (*Artistic Director, Brass*)

Jean Harvey FRAM (*Strings/Chamber Music*)

Christopher Elton FRAM (*Keyboard*)

Paul Patterson FRAM, FRSA
(*Composition and Contemporary Music*)

Mark Wildman FRAM (*Vocal*)

Robert Tear CBE, Hon RAM, FRSA, FRCM,
Hon Fellow of King's College, Cambridge
(*Artistic Director, Vocal Faculty*)

Academic Registrar

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Counsellor

Christine Robinson Dip Psych,
Dip St Couns

Chaplain

Rev Christine Owen B Mus

Academic Year 1995-96:

18 September 1995 to

28 June 1996

(See also Vocal Studies page 37)

*Every effort has been made to ensure the accuracy of the information in this Prospectus at the time of publication.
However, the Academy reserves the right to vary its programme and staffing according to circumstances.*

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WELCOME TO THE ROYAL ACADEMY OF MUSIC



The Royal Academy of Music, founded in 1822, is Britain's senior conservatoire and one of the oldest institutions for advanced musical training in the world. The atmosphere of the Academy is warm, friendly and purposeful, and we benefit from our fine location in London, an international centre of excellence for musical performance as well as the creative arts in general. As Samuel Johnson said some 200 years ago: 'If a man is tired of London he is tired of life'. Nowadays London is regarded as the gateway to Europe for the English-speaking world.

We are a community of 500 students, including 150 post-graduates. Some 30% of our students come from abroad, with over 40 countries represented, so we are an international institution – with all the benefits that this brings. A programme of exchange with institutions in Europe, America and Australia has brought new dimensions to our study opportunities in recent years.

CENTRE FOR ADVANCED PERFORMANCE STUDIES

In 1991 the Academy entered into a collaboration of prime importance with King's College London as a means of drawing on the considerable expertise of two internationally renowned institutions. The Centre for Advanced Performance Studies has now initiated two degree courses, the **B Mus (Perf)**, now in its fourth year, and the **M Mus (Perf)** which commences in 1994. These pioneering and integrated courses are designed to promote the highest levels of performance at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. See page 8 for further details.

FACILITIES

The Academy is a striking Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, a recently updated stock of pianos, a well-equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made in recent years, notably the modernising of our restaurant facilities, the extensive refurbishment of our main rehearsal/concert hall (the Duke's Hall) and the provision of a range of electronic studios, including for commercial music.

Hostel ('dormitory') accommodation is available for Academy students, also through the association with King's College.

WELCOME TO THE ROYAL ACADEMY OF MUSIC

STUDY OPPORTUNITIES

Great care is taken to discover the talents and aptitudes of all our students. To support this, each student's curriculum is personally supervised by a Dean of Studies who works closely with the appropriate Head of Study responsible for the principal (or 'major') study. Our professional Counsellor is a member of the counselling team of King's College. In all these ways we are able to monitor carefully the professional development and personal welfare of our students.

There is a wealth of music-making at the Academy: recitals, masterclasses, competitions, orchestras, chamber music, jazz, commercial music, opera and musical theatre are just some of the activities which provide a rich experience for our students. Many of the distinguished teaching staff are performing musicians in Britain and abroad, and their work is supported by 'International Chairs' who visit the Academy frequently, as well as by other artists from all over the world who contribute to the extensive programme of masterclasses.

WHY THE ROYAL ACADEMY OF MUSIC?

Choosing where to go for your musical education and training is obviously critical. The great variety of choice between individual colleges, universities and conservatoires can be bewildering. Should I study abroad now or later? Will I fit in best in one place or another? Ask yourself the following questions: Who will teach me? What choice of curriculum is there? What ensemble opportunities are there? How frequently will I gain public performance experience? How up-to-date and forward-looking is the institution, how relevant its training, how broadly stimulating its education? What is its track record in the job market? Who are its best-known alumni? Where do its students come from? What opportunities are there for international contacts and study?

Do try to find time to visit the Academy. Ask for the official answers, but also find a few students (maybe in the restaurant) and ask them. Get the feel of the place – is it buzzing with vitality? Is it attractive physically? Does it seem cheerful and purposeful? Look at the notice-board – what is going on?

This Prospectus, and our recently produced video, are, of course, designed to persuade you that the Royal Academy of Music *is* the place to study. If you come to enquire, we can promise you straight answers and no pressure whatsoever. If you decide to apply, we can promise you a fair hearing. If you get a place, we will explain to you how best to prepare for your arrival. Once you are here . . . well, the rest of the Prospectus can help tell you what to expect. We hope that you enjoy reading it and we look forward to welcoming many of you in due course to the Academy community.

'Looking for the Magic' is a phrase used by Sir Colin Davis in the Academy's new promotional video, and is also the title of this video. It is available for sale at £10 (including VAT) plus £1.50 postage and packing in the UK (overseas postal costs on request), and can be obtained from the Development Office, Royal Academy of Music (to whom cheques should be made out), Marylebone Road, London NW1 5HT.

MESSAGE FROM THE PRINCIPAL



Lynn Harrell, thirteenth Principal
of the Royal Academy of Music

Lynn Harrell: Born in New York, USA. Studied with Lev Aronson and at Juilliard School with Leonard Rose. Taught at Cincinnati College-Conservatory, Juilliard School, and University of Southern California (first Piatigorsky Professor of Cello); sometime Artistic Director of Los Angeles Philharmonic Institute; International Chair of Cello, RAM 1987-93. International solo cellist: has appeared regularly with the orchestras of Berlin, Dresden Leipzig, Munich, Amsterdam, London, Paris, New York, Cleveland, Philadelphia; has conducted orchestras in Chicago, Tokyo, London etc. Many solo recordings on Decca and EMI labels, also in trio with Itzhak Perlman and Vladimir Ashkenazy including Grammy awards. Honorary awards include Hon DMus (Cleveland Institute) and HonRAM. *Principal 1993-.*

In thirty-five years of international touring, I have come to know music schools throughout the world. It was not until I first walked into the Royal Academy of Music in 1987, however, that I finally felt completely at home.

The various strands of a true musical life come together in this historic institution. The sense of tradition and continuity reflect the great masters of music, while at the same time the vibrancy and creativity of making music continue at their most spontaneous. Those who have been before and those who will come long after will always belong here. The importance of each individual voice has its place within this larger music canvas.

I have been the lucky beneficiary of great teachers and great teaching. I can recognise both in the commitment and devotion of the teaching staff of the Academy. I have always felt here that I am surrounded by colleagues who understand that music represents man's highest ideals. We wish to serve it with the finest standards of professionalism and dedication. A school of music must have a philosophy and a faith in its purpose – we have both at the Academy.

We have around us in this beautiful old setting the spirit and reminders of those who have been part of this extraordinary musical family. We look to the future also: musical performance, both interpretive and technical, has progressed beyond anything our forefathers could have imagined. We at the Academy are abreast of this landscape. Music-making is a miracle. We are the flame keepers – join us here for the adventure of learning and growing.

CENTRE FOR ADVANCED PERFORMANCE STUDIES

Laurence Dreyfus: born in Boston, USA. Studied cello at Juilliard, viola da gamba at Brussels and musicology at Columbia University. *Diplôme supérieur* from Brussels and PhD from Columbia. Taught musicology and performance studies at Yale, Chicago and Stanford Universities, 1982-92. Solo viola da gambist and baroque cellist including recordings. Scholarly books, editions and articles on J. S. Bach, Wagner, early-music performance practice. Guggenheim Fellowship 1988-9 for work on Bach. American Musicological Society, Board of Directors and Chair of Program Committee, 1989-93. General Editor, *Musical Texts and Monographs*, Cambridge University Press, since 1994. *Professor of Performance Studies, King's College London in association with the Royal Academy of Music, 1992-.*

ROYAL ACADEMY OF MUSIC/ KING'S COLLEGE LONDON

In 1991 the Royal Academy of Music and King's College London established a Centre for Advanced Performance Studies.

Developments embrace the following:

- i) **B Mus (Performance) Degree.**
This four-year Course, validated by Kings College London, reaffirms

the practical emphasis of training, and there are opportunities, as part of flexible 'credit' arrangements, for specialised practical and academic study as well as exchanges with institutions abroad.

- ii) **Postgraduate degrees:** A new two-year Master's degree for performers – M Mus (Perf) – has been developed in association with King's College London, and commences in September 1994.
- iii) **Shared classes:** these enable music students from both institutions to take part in joint classes and lectures – particularly 'electives' at third- and fourth-year undergraduate level and postgraduate classes.
- iv) **Instrumental and vocal tuition for King's College students:** tuition at the Academy is available at Principal- and Second-study level; this embraces the third-year performance specialism. Opportunities also exist for King's College students to participate in the Academy's practical activities.

GENERAL INFORMATION

ROYAL ACADEMY OF MUSIC

The Royal Academy of Music has a long and proud history of training musicians since its inception in 1822. Some of our famous performers, including recent students who have achieved notable success in the profession, are detailed on pages 60-2. The standards and camaraderie of the Academy provide a network of support throughout the world.

LOCATION (see map on inside back cover)

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow and Gatwick International Airports.



OPEN DAYS

Open Days are arranged for all applicants to the Academy and are normally held in November; information is included in the application form. Visits at other times may also be arranged but are usually for groups rather than individuals. Enquiries should be addressed to the Academic Registrar.

PRACTICE ACCOMMODATION

There are two suites of purpose-built practice studios, and many of the teaching rooms are available for practice in the evenings. Facilities are available from 7am on weekdays during term-time, and on a more restricted basis at weekends and in vacations. Late-evening practice may also be available.

CONSULTATION LESSONS

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place at the Academy are encouraged to make early contact with the Academic Registrar. Every effort is made to accommodate students' preferences, but the final allocation of students is at the absolute discretion of the Principal. A minimum fee of £35 is payable for a consultation lesson.

SCHOLARSHIPS AND BURSARIES

Entrance Scholarships and Exhibitions are awarded to selected candidates during the course of the entrance examinations. The Academy is also able

to offer awards to specially talented entrants, both undergraduate and postgraduate. Enquiries should be made to the Vice-Principal.

OVERSEAS STUDENTS

A Guide is available from the Academic Registrar giving details of life in London, expenses and related matters.

LIBRARY

The Library has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large collection of books and sheet music. The Armstrong Room houses the reference collection and has accommodation for quiet study. There are audio facilities, including record/cassette decks and radio, compact discs, LPs, etc. Other facilities include microfilm/microfiche materials and a reader-printer. In 1993 a major scheme to computerise detailed information concerning the stock of material was undertaken.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the Academy in the late 1930s. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique; they may be consulted by appointment only. The rarest of these editions have recently been rebound with the help of the Steel Charitable Trust. The Library also houses a Sullivan Archive presented by Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado* and Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*.

GENERAL INFORMATION

and *Serenade to Music*. B Mus and M Mus students are able to use the Library facilities at both King's College and the Senate House, University of London. An inter-library loan scheme operated by the British Library gives access to still further resources.

A Handbook is available from the Librarian.

RECORDING FACILITIES

Facilities are available to record and video student performances. Students study modern recording techniques under the direction of a qualified specialist (see page 47).

CAREERS ADVICE

Regular sessions are arranged to give advice about the various facets of the music profession as well as promotional, administrative and financial matters.

STUDENT SERVICES

Accommodation: the Estates Manager has access to a wide range of accommodation including the information available to students of King's College. All enquiries should be addressed to the Estates Manager at the Academy.

Counselling: the Academy's pastoral team is led by the Counsellor who is part of the specialist facilities of King's College. Other expertise is also available, including from designated Chaplains from the University of London.

Health: the Academy uses a range of specialists who deal with difficulties related particularly to performing musicians. There are also close links with a number of the city's teaching hospitals.

Post-student Support: the Academy's 'Music Box' (organised by the

Development Office, using technology supplied by Digital Equipment Company) provides advice and information for students seeking to develop a career. There are a number of one-year fellowships which offer the Academy's range of facilities as part of the career-building process.

STOCK OF INSTRUMENTS

All students, except those in piano, organ, harpsichord and timpani and percussion, are expected to own their own instrument(s). The Academy has an extensive stock of instruments, particularly stringed, including a number of most valuable ones. These may be available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a stock of the less common woodwind and brass instruments and modern copies suitable for early music.

ACADEMIC COMPUTING FACILITIES

In March 1994 the Academy inaugurated its first Academic Computing Facility, a 'state-of-the-art' resource comprising some twelve Apple Macintosh work stations for the use of students and staff. The computers are equipped with academic and professional applications including word-processing, spreadsheets, desktop publishing and music notation software. Via a modem link to King's College London, students have access both to electronic mail and to the vast information resources accessible the world over through 'Internet'. The Academy provides training in the use of this equipment, which helps not only in improving the quality of academic work but also in mastering the skills needed by professional musicians today in managing and promoting their performance careers.

SUBJECTS AND COURSES OFFERED

PRINCIPAL-STUDY SUBJECTS

Strings: Violin, Viola, Violoncello, Double Bass; Harp; Classical Guitar

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon

Brass: Horn, Trumpet, Trombone, Euphonium, Tuba

Timpani and Percussion (one subject)

Free Bass Accordion

Conducting (normally postgraduate only)

Keyboard: Piano, Piano Accompaniment (postgraduate and from Year 3 for undergraduates); Répétiteur (postgraduate only); Organ

Church Music

Vocal Studies

Early Music: Recorder, Baroque Flute, Baroque Oboe, Oboe d'amore, Classical Clarinet, Baroque Bassoon; Natural Horn, Eighteenth-century Trumpet, Cornett; Baroque Violin, Baroque Viola, Baroque Violoncello, Viola da gamba, Violone; Lute; Harpsichord, Fortepiano

Enquiries are welcomed concerning the availability of other subjects. Undergraduates do not specialise, normally, in early music instruments before the third year (except Recorder and Harpsichord), but may study Early Music as an elective.

Composition; Electro-Acoustic Composition

Jazz and Commercial Music

See page 45 for details of subjects available. These include a range of instruments as well as voice and composition.

The following are available as **Related Instruments:**

Piccolo, Cor Anglais, E flat Clarinet, Bass Clarinet, Saxophone, Bass Horn, Contra Bassoon; Wagner Tuba, Alto Trombone, Bass Trumpet, Ophicleide (see also above – Early Music)

Keyboard Skills: the B Mus Course does not require a traditional, contrasting Second-study subject. Instead, a graded programme of Keyboard Skills is offered to enhance the necessary development, for a professional musician, of keyboard ability allied to general musicianship.

GROUP TEACHING

The Academy offers instrumental and vocal tuition both to individuals and groups of students, enabling them to enjoy the benefits of both approaches. In a number of subjects, teaching is on a 'team' basis, thus affording students



SUBJECTS AND COURSES OFFERED

(particularly at more senior level) the opportunity to experience a variety of approaches and ideas.

JOINT PRINCIPAL STUDY

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors' Course usually take another subject at Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

FULL-TIME COURSES

UNDERGRADUATE

B Mus (Perf) Course (London University) – UCAS Code: W305
4 years (exceptionally, 3 years)

The Professional Certificate is available for those who do not complete the core elements of the B Mus Course.

Please note that the Music Department at King's College, University of London continues to offer its three-year B Mus Course (UCAS Code: W302) for which separate application must be made via the UCAS system.

POSTGRADUATE

Advanced Course

Normally 2 years, minimum 1 year

M Mus (Perf) Course (London University) 2 years; in special circumstances this Course may sometimes be completed in one year.

M Mus (Composition) Course (London University) 1 year

OTHER COURSES

Foundation Course (pre-college)

1 year – for students from the Far East, preparatory to the B Mus (Perf) Course.

There are no facilities for part-time study at the Senior Academy, but enquiries regarding shorter, intensive periods of study are welcomed and should be addressed to the Vice-Principal.

COURSES FOR JUNIORS (See page 52)

Junior Academy Course

Intermediate Course

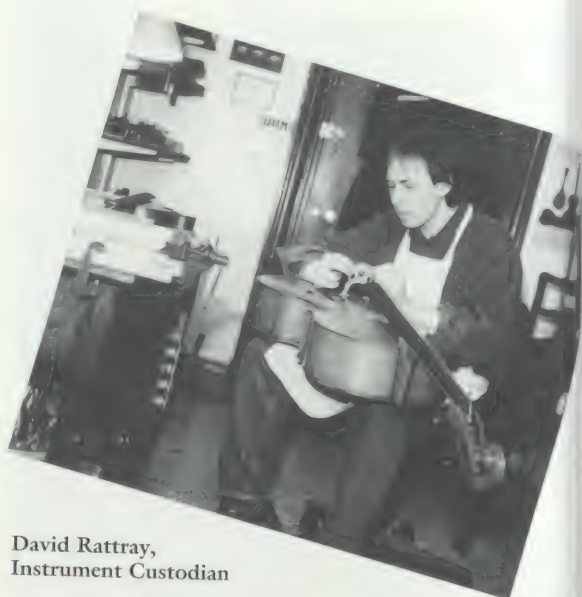
A First String Experience

Junior String Ensemble Experience

Junior Organists' Course

VISITING PROFESSORS

Distinguished musicians (Visiting Professors) visit the Academy frequently to direct concentrated periods of specialist study. Other well-known musicians are available as consultants and take occasional classes etc.



David Rattray,
Instrument Custodian

OUTLINE OF COURSE PROGRAMMES

Peter James: Born in Melbourne, Australia. Studied at Universities of Wales and Bristol. PhD in Elizabethan/Jacobean cathedral music; many published articles, editions, reviews and recordings. Lecturer, Course Tutor, Director of Studies at Birmingham School of Music 1970-83. Principal double bass in NYOW 1958-61; lay clerk in Lichfield Cathedral 1969-74; chorus master of CBSO Chorus 1974-8, conducted many choral concerts at BSM, RAM 1972-89. Honorary awards: Hon RAM, Hon RCM, FBSM. Warden, RAM 1983-93, *Vice-Principal* 1993-.

Jonathan Freeman-Attwood: Born in UK. Studied at University of Toronto and Christ Church, Oxford; Healey Willan Scholarship for research and performance. M Phil in 17th-century consort music and the symphonies of Bruckner. Writer, broadcaster for BBC and reviewer for *Gramophone*. Trumpeter – solo recitals, orchestral ensemble work, recordings. Honorary award: Hon ARAM. Academic Studies lecturer, RAM 1988 – GRSM Tutor 1990-91. *Dean of Undergraduate Studies* 1991-.

Kimberly Marshall: Born in North Carolina, USA. Studied in USA, France and University College, Oxford. DPhil in the late-Medieval organ; Fulbright Scholarship for research and teaching in Sydney, 1991. Published books, articles, papers and reviews. Assistant Professor and University Organist, Stanford University, USA 1986-93. Winner of St Albans International Organ Competition 1985; recitals, recordings, broadcasts for Radio-France, ABC and BBC. Lectures for the American Musicological Society etc. *Dean of Postgraduate Studies* 1993-.

B MUS (PERFORMANCE) COURSE

The four-year **B Mus (Perf)** Course is followed by all undergraduates. Those who do not fulfil all the degree requirements may qualify for the award of the *Professional Certificate with Honours*.

Special features include:

- degree study for performers with all the benefits of a combined conservatoire and university experience
- a unique breadth of study
- a flexible curriculum to meet individual needs including study abroad as part of the Course

Our aim is to enhance the education, training and careers of *performing musicians* at an international level, and all aspects of the Course are geared to this end. The 'academic' parts of the Course are designed to ensure that all studies are directly relevant to performance. This Course is a *performance* degree with the added

high-level intellectual content offered by a leading university.

Please note that this Course is separate from the 3-year B Mus Course offered by the Music Department at King's College, University of London.

General Curriculum

Part I (Years 1 and 2)

- i) *Principal Study* (instrument, voice or composition)

Related Studies – orchestras, chamber music, early music, contemporary music including commercial music and jazz, church music, choirs

Repertoire and Performance Practice

- ii) *Academic Studies* – music techniques, analysis, keyboard skills, aural training – all from the performer's standpoint
- iii) *Other Studies* – history of music, humanities, music electives

OUTLINE OF COURSE PROGRAMMES

Part II (Years 3 and 4)

- i) *Principal Study* – see above
Related Studies – see above
Repertoire and Performance Practice
- ii) *Art of Teaching* (Year 3)
- iii) *Electives (practical and academic subjects)*

The Licentiate (LRAM) Teaching Diploma is normally completed in the third year.

A booklet including full details of the Course may be obtained from the Academic Registrar.

POSTGRADUATE COURSES

The **Advanced Course** provides specialist training for postgraduates to the highest level. In addition to Principal-study work, a range of complementary studies is available, including performance classes, masterclasses, supporting seminars (*Lieder*, repertoire, etc), orchestras, chamber music, opera, early music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are opportunities to play concertos with the orchestras and to perform in many recitals, as well as the Academy's wide range of competitive prizes. There are also regular series of evening chamber concerts and recitals. The LRAM (Teaching) Diploma may be taken by postgraduate students.

The emphasis is on performance, and each student's wishes and requirements are individually considered and monitored. The Course forms a 'bridge' to a professional career, and those applying should have a clear idea of their future aims. Those who satisfactorily complete the Advanced Course are awarded the Certificate of Advanced Studies.

The *M Mus (Perf) Course* commences

in September 1994. It includes Principal-study tuition and related professional studies as well as seminars in advanced musical studies, performance studies and an elective. The *M Mus (Composition) Course* is offered under federal arrangements through the University of London.

Booklets with details of all Postgraduate courses are available from the Academic Registrar.

FOUNDATION COURSE (pre B Mus)

This Course runs from September to early July. Auditions for entry to Course are held in the Far East in November and in London in December.

The aim of the Course is to enable talented musicians with limited achievement in English language to develop their language skills in preparation for an audition and interview for the Academy's B Mus Course. At the same time students are able to continue their instrumental/vocal studies and take part in the Academy's wide range of performing activities. Special auditions and interviews for entry to the Academy's B Mus Course are held in April; the Academy can also help to place students on music courses in other institutions.

English-language tuition is provided on an intensive basis and individual weekly lessons are given in Principal Study (instrumental, vocal, or composition) and, where appropriate, an Additional Study. Regular classes are held in aural training, music techniques and analysis and music history. Attendance at concerts and operas in London is an important part of the Course, and students are encouraged to visit places of cultural importance in the UK.

A special booklet gives full details of the programme of study.

INSTRUMENTAL STUDIES

Strings

Jean Harvey: Born in UK. Studied at RAM with Harold Craxton and Frederick Grinke, and later with Myra Hess, Moisewitsch, Albert Sammons, Arthur Grumiaux and Max Rostal. Many concerts including violin and piano concertos in a Henry Wood Promenade concert; recitals and masterclasses continue including in Europe, USA, New Zealand and the Far East. Chief Examiner, Associated Board of the Royal Schools of Music 1983-. Honorary award: FRAM. Piano and Violin teacher, RAM 1966-. *Head of Strings* 1990-.



Jean Harvey

Head of Studies

Jean Harvey FRAM

Violin

Diana Cummings FRAM

Howard Davis FRAM, FRSAMD, FRSA

Erich Gruenberg OBE, Hon RAM, FGSM,
FRCM

Jacqueline Hartley

Jean Harvey FRAM

Maurice Hasson Hon RAM

Sophie Langdon ARAM

Mateja Marinkovic

Nicholas Miller ARAM

Clarence Myerscough FRAM

György Pauk Hon RAM, Hon GSM

Xue Wei

Viola

Ian Jewel Hon ARAM

Martin Outram ARAM

Roger Tapping MA

John White FRAM

Cello

Douglas Cummings FRAM

Lionel Handy ARAM

Mats Lidström

David Smith ARAM, FRSAMD

David Strange FRAM

Moray Welsh

Double Bass

Robin McGee FRAM

Rodney Stewart FRAM

Harp

Daphne Boden Hon ARAM, ARCMA, FRSA

Skaila Kanga FRAM

Classical Guitar

Colin Downes Hon ARAM

Michael Lewin FRAM

John Mills Hon ARAM

Timothy Walker Hon ARAM

Julian Bream CBE, Hon RAM

(Visiting Professor)

John Williams Hon RAM

(Visiting Professor)

Chamber Music – see page 28

Early Music – see page 40

Jazz – see page 45

Consultants

Osian Ellis CBE, Hon D Mus, FRAM

Rivka Golani

Instrument Custodian

David Rattray Hon ARAM

INSTRUMENTAL STUDIES

Bowed Instruments

The Academy provides specialist string training in solo, chamber-music, orchestral and Baroque performance. The number of principal players in orchestras and chamber ensembles throughout Britain and abroad testifies to the high reputation of the string faculty. There is a unique collection of over 200 stringed instruments, many of them very valuable (there are six by Stradivari). These instruments may be available on loan to students.

B Mus String Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 28)
- iv) Orchestral training (page 27)
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.

Harp

The harp has played an important role at the Academy since its inception with such masters as Bochsa, Dizi, Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. There are regular specialist classes in orchestral and solo repertoire, sight reading and ensemble work as well as 'mixed' chamber music and general musicianship. The Academy owns a number of important early and modern harps.

B Mus Harp Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 28)
- iv) Orchestral training (page 27)
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.



Classical Guitar

The training enables guitarists to reach the highest standards as soloists, ensemble players and teachers. Chamber music covers mixed groups and guitar ensembles, with specialised coaching for guitar duos at postgraduate level. The work of the faculty is supplemented by regular visits by Julian Bream, John Williams and other artists of international standing. Special events have featured such major composers for the guitar as Stephen Dodgson, Leo Brouwer, Hans Werner Henze and Sir Peter Maxwell Davies.

B Mus Guitar Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Ensemble work/chamber music
- iv) Art of teaching
- v) Repertoire and performance practice

Academic Studies:

- vi) Techniques and analysis
- vii) Fretboard harmony
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Music elective

See pages 48-9 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.



above left:
John White, viola teacher

left:
Michael Lewin (right),
Head of Classical Guitar

INSTRUMENTAL STUDIES

Woodwind

Head of Studies

John Orford Hon RAM, ARMC

Flute

Sebastian Bell FRAM, Hon RCM

Michie Bennett Hon ARAM

William Bennett Hon RAM

Keith Bragg (*Piccolo*)

Recorder

Anneke Boeke

Peter Holtslag Hon ARAM

Oboe

Douglas Boyd ARAM

Melinda Maxwell

Tess Miller Hon ARAM (*also Oboe d'amore*)

Celia Nicklin FRAM

Christine Pendrill Hon ARAM (*Cor anglais*)

David Theodore FRAM

Sue Bohling ARAM (*Reedmaking*)

Clarinet

Richard Addison FRAM

(*also Eb and Bass Clarinet*)

Angela Malsbury Hon RAM

(*also Bass Horn*)

Nicholas Rodwell

Keith Puddy ARAM, FTCL

(*also Classical Clarinet*)

Saxophone

Richard Addison FRAM

Bassoon

Robert Bourton

Rachel Gough MA, ARAM

John Orford Hon RAM, ARMC

David Chatterton (*Contrabassoon*)

Early Music – see page 40

Jazz – see page 45

Consultants

Gordon Hunt Hon ARAM

Karl Leister Hon RAM

Andrew Marriner Hon RAM

John Orford: Born in UK. Studied at Royal Manchester College of Music with William Waterhouse and Charles Cracknell. Posts include Bournemouth Sinfonietta, BBC Symphony Orchestra; currently with London Sinfonietta and freelances regularly for all major symphony orchestras in London. Many solo and chamber music performances including with Michael Collins, Ernst Kovacic, Yo Yo Ma and Heinz Holliger. Honorary award: Hon RAM. Bassoon teacher, RAM 1984-. *Head of Woodwind* 1993-.





William Bennett,
flute teacher

The Academy has a long tradition of training illustrious woodwind players. This tradition is upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music, and also by the smaller orchestral combinations which specialise in new music.

B Mus Woodwind Curriculum

Professional Studies:

- i) Principal-study tuition (including related instrument – page 11)
- ii) Masterclasses, performance classes, concerto work
- iii) Orchestral training including repertoire classes (page 27)
- iv) Chamber music: wind ensemble, also with piano/strings (page 28)
- v) Reed making and instrument maintenance
- vi) Art of teaching
- vii) Repertoire and performance practice

See pages 48-9 for details of vi)-xiii) above

Academic Studies:

- viii) Techniques and analysis
- ix) Keyboard skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Music elective

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.

INSTRUMENTAL STUDIES

Brass

John Wallace,
Artistic Director,
Brass Studies

John Wallace: Born in UK. Studied at King's College, Cambridge, York University and RAM. Principal trumpet, Philharmonia Orchestra 1976-, London Sinfonietta 1988-. International soloist: premières of works by Malcolm Arnold, Sir Peter Maxwell Davies, James Macmillan, Dominic Muldowney, Robert Saxton, Tim Souster; recordings for Nimbus, Collins Classics and EMI. Founded Wallace Collection (brass ensemble) 1986. Awards: Mercedes-Benz European Prize; FRAM, Hon RCM, FRSAMD. *Artistic Director of Brass, RAM 1992-.*



Artistic Director

John Wallace MA, FRAM, Hon RCM, FRSAMD

Administrator

Stuart Robertson BA

International Chair of Brass Studies

Empire Brass Quintet

Horn

Phillip Eastop ARAM
Derek Taylor FRAM, FLCM
Richard Watkins FRAM

Trumpet

Ray Allen FRAM
Paul Archibald ARAM
John Wallace FRAM
James Watson FRAM

Trombone

Ian Bousfield
Dudley Bright

Bass Trombone

Robert Hughes ARAM

Euphonium

Steven Mead

Tuba

Patrick Harrild Hon RAM

Early Music

Andrew Clark GGSM (*Natural Horn*)
David Staff (*Natural Trumpet, Cornetto*)
Iaan Wilson ARAM (*Natural Trumpet, Cornetto*)
Susan Addison (*Sackbut*)
Stephen Wick (*Serpent, Ophicleide*)

Jazz – see page 45

Visiting Professors

Anthony Halstead (*Natural Horn*)
Anthony Chidell (*Horn*)
Michael Thompson FRAM (*Horn*)
Michael Hext (*Trombone*)

Consultants

Sidney Ellison FRAM
John Webb



James Watson (right), trumpet teacher



Rolf Smedvig, of the Empire Brass Quintet, in a masterclass

All the teachers in this faculty are active at the highest professional level – including principal players with most of London's leading orchestras and representatives of the flourishing solo and freelance fields. As such, they are able to keep students in touch with opportunities in the profession and developments in contemporary composition, as well as providing individual tuition and guidance. Special features of the training include intensive ensemble work and experience in Early Music instruments for all students.

B Mus Brass Curriculum

Professional Studies:

- i) Principal-study tuition (including related instrument – page 11)
- ii) Masterclasses, performance classes, concerto work
- iii) Orchestral training including repertoire classes (page 27)
- iv) Chamber music: brass ensemble, also with piano/strings (page 28)
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.

INSTRUMENTAL STUDIES

Timpani and Percussion

Nicholas Cole FRAM
Kurt-Hans Goedicke (*Timpani*)
Stephen Quigley ARAM

Consultant
James Blades OBE, Hon M Mus, Hon RAM

The Academy offers specialist training for students who wish to study the use of these instruments from the time of Bach to the present day. Separate tuition is provided in (i) timpani and (ii) percussion. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised and increasingly diverse. (*See also pages 46-7 – Jazz and Commercial Studies.*)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. The department possesses a wide range of percussion instruments, and there are purpose-built teaching and practice facilities.

B Mus Timpani and Percussion Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Orchestral training (page 27)
- iv) Percussion ensemble
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.



Nicholas Cole,
percussion
teacher

Free Bass Accordion

Owen Murray GRAM, Dip RAM (Copenhagen),
Hon RAM

In 1986 the Academy became the first British music college to introduce this instrument; a faculty of students has quickly built up. As well as studying the instrument's substantial original repertory, students play suitable transcriptions. The free bass accordion can realise, exactly, Urtext editions of many works from the Baroque period onwards, up to and including Messiaen. Much emphasis is placed on the instrument's wide chamber music repertory.

B Mus Free Bass Accordion Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Chamber music
- iv) Art of teaching
- v) Repertoire and performance practice

Academic Studies:

- vi) Techniques and analysis
- vii) Keyboard skills
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Music elective

See pages 48-9 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.



Owen Murray
taking a
free bass
accordion
class

CONDUCTING



Sir Colin Davis CBE

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon ARAM

(*Director of Conducting Studies*)

George Hurst Hon RAM (*Consultant*)

The Principal-study Conductors' Course provides comprehensive and integrated study over three years. Due to its demands and the level of experience required, it is best suited to postgraduate students.

CONDUCTING STUDIES

Regular Classes are held throughout each term and include:

- detailed study of specific repertoire, score reading, analysis, score learning and preparation
- conducting and baton technique (based on Toscanini/Barzin principles) and the technical means to communicate the score through gesture
- study of the conductor's craft and responsibilities and the practical and musical relationship between conductor and orchestra
- rehearsal technique: the principles of orchestral training and the study of the practical, psychological and musical aspects involved in the relationship between conductor and performers

Additional classes are given periodically throughout the year by visiting guest conductors: including Sir Colin Davis, Claus Peter Flor, George Hurst, Ilya Musin (St Petersburg Conservatoire), Jorma Panula (Sibelius Academy) and Leonard Slatkin.

Practical work is undertaken in the first instance with piano, in conjunction with the preparation of repertoire. Students also work with all the Academy's ensembles and orchestras (see page 27). There are also opportunities for selected students to be assigned to an orchestra for a concert as assistant to the principal conductor and, when appropriate, given the opportunity to conduct in public.

Contemporary music: Students work closely with the Contemporary Music Faculty in numerous projects and rehearsals with the Manson Ensemble and Academy orchestras.

Opera: opportunities are available for répétiteur training. Students work with the Opera Department in workshops, opera/scenes etc, and when appropriate can be assigned as assistant conductor for selected productions.

Choirs: choral conducting, choir training and the responsibilities of the chorus master are considered to be an important part of the conductor's knowledge and experience. To support this, the Conductors' Course works closely with the Philharmonia Chorus, and students attend rehearsals and concerts under eminent guest conductors. The Philharmonia Chorus Conducting Scholarship is awarded annually by audition and enables a student to work closely with this celebrated chorus and its Chorus Master, David Hill. Students also work with the Vocal Faculty in many of their choral projects.

ADDITIONAL STUDIES

Regular classes are held in keyboard skills, score reading, aural training and analysis. Language classes are also available.

FURTHER INFORMATION

- i) Rehearsals and concerts are videoed for discussion and analysis.
- ii) Opportunities are available each term for the organising of choral and/or orchestral concerts.
- iii) The Henry Wood Scholarship is awarded biennially to a deserving student.
- iv) Classes are also available for students not on the Principal-study Course who wish to study conducting as a Second or subsidiary study.

COURSE DETAILS

A separate brochure giving full details of the Conductors' Course is available from the Academic Registrar.

ENTRY REQUIREMENTS

A leaflet giving full details is available from the Academic Registrar. The closing date for applications is 10th January and auditions are held in February for entry in the following September.



Colin Metters
(second from
left) directs a
conducting
studies class

ORCHESTRAS

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Head of Orchestral Studies The Principal

Clare Lane GLCM

(General Manager of Orchestras)

Leyla Günes BA

(Orchestral Administrator)

Paul Patterson *(Artistic Director of
Manson Ensemble)*

David Strange FRAM

(Director of String Orchestra)



John Lubbock rehearses
the Symphony Orchestra

The Academy provides comprehensive orchestral training for all its students who study orchestral instruments. In addition there are concerto opportunities through auditions, and the orchestras work with the Opera, Early Music, Contemporary Music and Conducting Departments to provide performance and training sessions.

All orchestras give regular public performances as a focus and stimulus to training. Because many of the Academy's students are potential orchestral players a primary function of the orchestral department is the preparation of students for professional work and its disciplines.

Orchestral planning generally follows a four-year cycle as follows:

Year 1: String Orchestra, Woodwind/Brass/Percussion Ensemble, Brass Ensemble.

Years 2 and 3: Symphony Orchestra and Woodwind/Brass/Percussion Ensemble, Brass Ensemble.

Year 4 and Post-Graduate: Sinfonia, Sinfonietta, Manson and Brass Ensembles.

The Early Music Chamber Orchestra is available to all appropriate students, and is an elective on the B Mus Course.

Postgraduates new to the Academy follow a two-year plan designed to cater for the needs of students with differing degrees of experience:

Year 1: Symphony Orchestra (Woodwind/Brass/Percussion Ensemble)

Year 2: Sinfonia, Manson

King's College students may audition for the orchestras and are selected on the same basis as other students.

The Symphony Orchestra covers large-scale symphonic repertory.

The Sinfonia (sponsored by the 3i Group plc) covers smaller-scale repertory.

The String Orchestra provides specialist training for first-year string students.

The Manson Ensemble is a specialist group concentrating on contemporary music.

The Sinfonietta is a small chamber orchestra which plays classical repertoire.

The Symphonic Wind Band, Brass Ensemble and Early Music Orchestra are also available.

Each orchestra and Ensemble gives at least one concert per term, and concerts are often repeated at Festivals and venues outside the Academy. Rehearsals and concerts are from time to time taken by distinguished conductors. Recent visiting conductors have included Sir Colin Davis, Roger Norrington, Rudolph Barshai, Edward Gregson, Ilya Musin, Michael Tilson Thomas, Tamas Vasary, Eric Crees, Elgar Howarth, Lutz Kohler, Richard Hickox and Leonard Slatkin (the last three under the Leverhulme Conducting Fellowship Scheme).

The Academy has close links with the **Philharmonia Orchestra**. These include masterclasses by soloists and conductors appearing with the Philharmonia, and a series of auditions by players from the Philharmonia to earn students a chance of playing with the orchestra for certain rehearsals.

Senior string players are also auditioned by the **London Symphony Orchestra** to play as rank-and-file members of the orchestra for five concerts in a season.

CHAMBER MUSIC

Head of Chamber Music

Jean Harvey FRAM

Siegmund Nissel OBE, Hon D Mus, D Univ,
Hon RAM

Members of the Alberni Quartet

Howard Davis FRAM, FRSAMD, FRSA

Peter Pople FRSAMD, Hon ARAM

Roger Best FRSAMD, Hon ARAM

David Smith FRSAMD, ARAM

John Orford Hon RAM, ARMCM
(*Woodwind*)

John Wallace FRAM (*Brass*)

Jean Harvey FRAM

Hamish Milne FRAM

John White FRAM

Visiting Professors

Norbert Brainin OBE, Hon D Mus, D Univ,
Hon RAM

Martin Lovett OBE, Hon D Mus, D Univ,
Hon RAM

For many years the Academy has been noted for the excellence of its chamber music provision. Sidney Griller achieved a unique record in the formation and training of string quartets. He was succeeded in 1986 by members of the Amadeus Quartet who provide regular coaching for selected ensembles. In 1991 members of the Alberni Quartet joined the distinguished team of regular coaches.

Among the well-known string quartets formed at the Academy are the Arditti, Alberni, Coull, Hanson, Lindsay, Maggini (formerly Bochmann) and Medici Quartets and, recently, the Vanbrugh Quartet – winners of the Portsmouth International String Quartet Competition in 1988. Other ensembles founded at the Academy include Lontano and the Nash Ensemble.

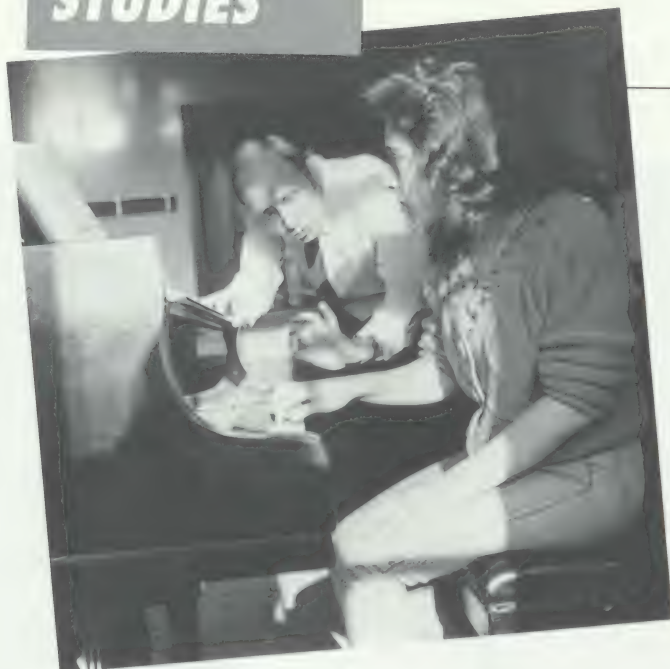
Specialist coaching is available for all students of strings, piano, woodwind and brass. There is also generous ensemble provision in contemporary music and early music. Students are expected to familiarise themselves not only with the established repertory but also to grasp the opportunity to rehearse lesser-known and new works.

The Academy gratefully acknowledges the support of International Distillers and Vintners Ltd for its chamber music activities.



Howard Davis of the
Alberni Quartet with a
student ensemble

KEYBOARD STUDIES



Christopher Elton,
Head of
Keyboard Studies

Christopher Elton: Born in UK. Studied at RAM with Robin Wood and Gordon Green, later with Maria Curcio; Recital Diploma in piano and cello. Many recitals, broadcasts and masterclasses in UK and overseas. Serves on juries of international competitions. Honorary Award; FRAM. Piano teacher, RAM 1973-; many student successes including Van Cliburn Piano Competition (gold medal/first prize); *Head of Keyboard Studies* 1989-.

Head of Studies
Christopher Elton FRAM

**International Chair of
Piano Studies**
Andras Schiff Hon RAM
(supported by the Leverhulme Trust)

Piano
Christopher Elton FRAM
Jean Harvey FRAM
Graeme Humphrey ARAM
Piers Lane B Mus, Hon RAM
Vanessa Latache FTCL, ARCM
Hamish Milne FRAM
Martin Roscoe
Tanya Sarkissova
Aaron Shorr Dip, RAM
Frank Wibaut Hon RAM

Piano Accompaniment
Michael Dussek ARAM
Iain Ledingham MA, ARAM, FRCO
Malcolm Martineau MA
Geoffrey Pratley B Mus, FRAM
John Streets MBE, FRAM

David Willison ARAM
Roger Vignoles BA, Mus B, Hon RAM
(Consultant)

Répétiteur
See Piano Accompaniment (above) and
Coaching (page 36)

Organ
Nicholas Danby Hon RAM, FRCM, FGSM
(Director of Organ Department)
David Titterton MA, Hon ARAM

Visiting Professors in Organ
Naji Hakim
Peter Hurford OBE, MA, Mus B, Hon D Mus,
Hon RAM, FRCO, FRSCM
Simon Preston FRAM
David Sanger FRAM, FRCO
John Scott MA, Mus B, Hon RAM, FRCO

Early Music – see page 40

Jazz – see page 45

Piano maintenance and tuning
David Flanders
Peter Salisbury

Piano

Comprehensive training is provided by the Piano Faculty. In addition to solo recitals and concerto repertoire there are opportunities in chamber music and accompaniment/duo work with instrumentalists and singers. For undergraduates, the piano-skills programme aims to develop such professional skills as sight-reading and improvisation.

The Academy's stock of pianos includes instruments by a number of leading makers. This enables students to gain a wide range of experience with professional work and international competitions in mind.

B Mus Piano Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music (page 28)
- iv) Art of teaching
- v) Repertoire and performance practice

Academic Studies:

- vi) Techniques and analysis
- vii) Keyboard/piano skills and accompaniment
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Music elective

See pages 48-9 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.

Frank Wibaut (below)



Andras Schiff

KEYBOARD STUDIES

Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by undergraduates in years 3-4 and by postgraduates at entry. Classes are also available for first- and second- year undergraduates and postgraduate Principal-study pianists. The full range of song and instrument-duo repertoire is embraced and students are encouraged to take part in chamber music.

B Mus Piano Accompaniment Curriculum

In years 1-2, those with a special interest in Piano Accompaniment follow the Principal-study course for pianists with music electives reflecting their commitment to accompaniment.

Years 3-4:

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Accompaniment skills
- iv) Song/instrumental accompaniment
- v) Art of teaching (page 49)

Academic Studies:

- vi) Languages for musicians
- vii) Repertoire and performance practice (page 48)
- viii) Music elective (page 49)

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.

RÉPÉTITEUR

Selected students are assigned to the Opera course (*see* page 38) where they receive intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the programme of study.

Organ

Organists have regular access to two important organs, one in the 'classical' tradition and the other in the nineteenth-century French symphonic tradition. The four-manual classical organ by Rieger in nearby St Marylebone Parish Church is used by the Academy as its main teaching instrument. It is available to students on a daily basis. An important two-manual organ after the great French builder, Cavaillé-Col, specially made by the Dutch firm of Van den Heuvel, was installed in the Duke's Hall in summer 1993. Together these two instruments provide an unrivalled facility for study and performance. Details of the specifications of the instruments are available from the Academic Registrar.

The Organ Faculty arranges a comprehensive specialist curriculum to complement other course provision and includes: contemporary music seminars, organ improvisation, integration with Early Music studies (page 40), aspects of organ building, regular workshops given by guest teachers and faculty teachers and periodic visits to organ builders as well as to organs of special interest.



The Academy's new 'Cavaillé-Coll' organ in the Duke's Hall

B Mus Organ Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Professional studies (see above)
- iv) Art of teaching
- v) Repertoire and performance practice
- vi) Church music studies (page 34)

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard/organ skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music elective

See pages 48-9 for details of iv)-v) and vii)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.

CHURCH MUSIC

Director of Studies

Patrick Russill MA, Hon RAM

David Hill MA, FRCO

Martin Neary MA, Hon RAM, Hon FTCL,

FRAM

Christopher Grier (*Composition*)

James O'Donnell

The Academy's pioneering Church Music programme aims to develop the skills and understanding needed for the imaginative use of music in Christian worship today, against the background of the great Western tradition. It is a multi-denominational course for those headed towards a leading professional rôle in music in worship. It takes account of contemporary liturgical practices, deepening ecumenical and international contacts and a widening range of musical styles.

Church Music may be taken as a Principal study at postgraduate level (Advanced Course) and by undergraduates in years 3-4 of the B Mus Course. It is also available as an elective on any Academy course and is compulsory for all organists in years 2-3 of the B Mus Course.



The Principal-study curriculum includes:

- *specialist studies* in at least two of: organ, choir training, liturgical composition or arrangements
- *complementary studies* including choral, congregational and pastoral music repertoire, vocal technique, choir conducting, composition and arrangement, liturgy and worship, basic theology and scripture, administration, communication skills and, where appropriate, diploma preparation.

Other features of the Course

- services regularly devised and presented in the Course's liturgical home, St Marylebone Parish Church
- leading church musicians, clergy, scholars and broadcasters regularly work with course members
- close contacts with cathedrals and major churches in and around London through scholarships and observation of rehearsals and services
- close liaison with other Academy departments, particularly Early Music, Organ, Choral Conducting and Contemporary Music
- collaborative arrangements with (in 1992-3) the Diocese of Ely, BBC World Service, Norwich Festival of Contemporary Church Music, Munich Hochschule für Musik, St George's College, Jerusalem (also in 1994) and Neresheim Abbey in Southern Germany

The Alec Robertson Scholarship enables a course student to participate in the musical life of Westminster Cathedral.

A detailed course brochure is available from the Academic Registrar.

The Church Music
Course Choir
at Neresheim Abbey,
Germany

VOCAL STUDIES

Artistic Director,
London Royal Schools' Vocal Faculty
 Robert Tear CBE, MA, Hon RAM, FRSA,
 FRCM, Hon Fellow of King's College, Cambridge

Head of Studies (RAM)
 Mark Wildman FRAM

Head of Studies (RCM)
 Neil Mackie OStJ, Hon DMus, FRSAMD,
 ARCM, FRSA

Administrator
 Elizabeth Kaye BA

Voice

Professors based at RAM:

Kenneth Bowen MA, Mus B, Hon RAM, FRSA
 Charles Brett MA, Hon RAM
 Julie Kennard BA
 John Kitchener
 Joy Mammen Hon RAM
 Valerie Masterson CBE, Hon RAM, FRCM
 Yvonne Minton CBE, Hon RAM
 Mary Thomas FRAM
 Mark Wildman FRAM

Professors based at RCM:

Norman Bailey CBE, Hon DMus, BMus, Hon
 RAM, Diplôme Vienna State Academy of Music
 Edward Brooks ARCM, ABSM(TTD)
 Margaret Cable FRCM
 Heather Harper CBE, DLitt, Hon DMus,
 FRCM, Hon RAM, FTCL
 Margaret Kingsley ARCM, LRAM
 Kathleen Livingstone Dip MusEdRSAMD,
 Dip RSAMD
 Neil Mackie OStJ, Hon DMus, FRSAMD,
 ARCM, FRSA
 Stephen Roberts GRSM, ARCM
 Elizabeth Robson JP, DRSAMD
 Graziella Sciutti FRCM
 Ashley Stafford MA
 Kenneth Woollam Hon RCM

Song Classes:

Lella Alberg, Penelope Mackay,
 Ian Partridge, Stephen Roberts,
 Clara Taylor, David Willison

Languages and Speech Classes:
 Lella Alberg, Ludmilla Andrew,
 Geraldine Frank, Penelope Mackay,
 Fred Wagner, Yvonne Wells

Coaching:

Mary Hill, Iain Ledingham,
 Geoffrey Pratley, John Streets,
 Clara Taylor, David Willison

Early Music:

Paul Esswood, Robert Spencer

Movement:

Jenny Frankel

Acting:

Jude Alderson, Janine Wunsche

OPERA DEPARTMENT

Director of Opera

James Lockhart B Mus, FRCM, FRCO(CHM),
 Hon RAM

Michael Rosewell GRSM

(Deputy Director of Opera)

Mike Ashman MA, Hon RCM

(Associate Producer)

John Copley *(Guest Producer)*

Music Staff: John Constable,
 Leonard Hancock, Philip Headlam,
 Anthony Hose, Iain Ledingham,
 Anthony Legge, Michael Lloyd,
 Jean Mallandaine,
 Christopher Middleton, Mary Nash,
 David Syrus, Roger Vignoles;
 Karen McLachlan *(Movement)*

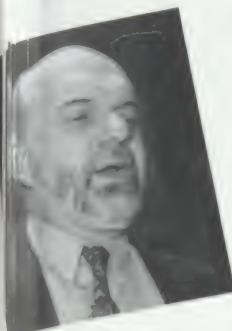
Language Classes: Helena Bayliss,
 Marco Canepa, Maria Cleva,
 Geraldine Frank, Sonja Nerdrum,
 Franziska Roth, Michel Vallat

MUSICAL THEATRE DEPARTMENT

Mary Hammond ARAM

Mike Ashman MA, Hon RCM

Coaching: Geoffrey Osborn LRAM, ARCM



Robert Tear CBE

Robert Tear: Born in UK. Studied at King's College, Cambridge. International solo career, appearing in concerts, recitals and operas, (particularly in works by Britten and Tippett) in Royal Opera House, Scotland, Paris etc. Numerous broadcasts and recordings. Has conducted Minneapolis Orchestra, ECO, LSO, Philharmonia, London Mozart Players. Honorary awards: CBE, Hon RAM, Hon RCM. *Artistic Director of Vocal Faculty 1992 -.*

Mark Wildman: Born in UK. Chorister in Gloucester Cathedral, studied at RAM with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. Prizewinner in first Grimsby International Singing Competition. Formerly lay-clerk in St George's Chapel, Windsor, member of BBC Singers. Solo performances in UK, Europe and USA including Purcell Room, Wigmore Hall, Henry Wood Promenade Concerts, Three Choirs Festival, Kristiansland International Festival etc. Honorary award: FRAM. Singing teacher, RAM 1983-. *Head of Vocal Studies 1991-.*

THE LONDON ROYAL SCHOOLS' VOCAL FACULTY

The Royal Academy of Music (RAM) and Royal College of Music (RCM) offer a combined vocal faculty. All singing staff and students work together as a single unit, combining the resources of both institutions.

The curriculum encompasses all aspects of vocal training, including:

- a **six-year programme**: this is the length of time deemed necessary for comprehensive vocal training; students may enter at any stage according to experience and vocal development
- 90 minutes' per week individual **vocal training** and 30 minutes' per week **coaching** throughout the course
- comprehensive provision of the main European **languages** reflecting repertoire and professional need
- emphasis on **movement**, including warm-up and fitness
- an expanded programme of **stagecraft** with special reference to acting in opera and musical theatre
- a new, intensive course in **musical theatre** to reflect the diverse opportunities in this important field
- a separate programme at postgraduate level for those wishing to specialise in **solo-concert** and **chamber-choir** work

Where the term dates do not harmonise between the two institutions (RAM and RCM) students are advised that they may be required to attend classes outside the normal term dates of the institution concerned.

For undergraduates, while the professional vocal studies training is identical, academic studies are provided separately by each institution.

VOCAL STUDIES

B Mus Vocal Curriculum (RAM) i-v) shared with RCM

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerts
- iii) Coaching
- iv) Complementary studies: stage-work, movement, acting, choir, preliminary opera/musical theatre
- v) Languages and related song classes
- vi) Art of teaching
- vii) Repertory and performance practice

Academic Studies:

- viii) Techniques and analysis
- ix) Keyboard skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Music elective

See pages 48-9 for details of vi)-xiii) above

Postgraduates entering at year 4 of the vocal curriculum or below follow a programme designed for their individual needs and drawn from the extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.

THE SIX-YEAR PROGRAMME FOR OPERA, MUSICAL THEATRE AND CONCERT WORK

A thorough and comprehensive stage experience is considered as fundamental to the training of all singers, including those following the concert programme. The approach seeks to achieve a synthesis of physical freedom and control as well as vocal assurance to produce a thoroughly professional performance.

Part 1 (years 1 and 2): General stage work, including warm-up and fitness, movement, languages, song classes and speech training.

Part 2 (years 3 and 4): Introduction to Opera and Musical Theatre. The programme includes, for all students, movement, languages, acting and stagecraft (make-up, costumes, etc) as well as scenes and productions. Further experience is gained through chorus participation in Opera, Musical Theatre and Concert events. By Year 4 some emphasis is placed on each student's intended field of specialism. Language classes and coaching are available and undergraduates attend regular song classes.

Part 3 (years 5 and 6): Specialism in Opera, Musical Theatre or Concert Work – in addition to more extended workshop experience, regular, full-length public productions are given.

The specialist **Opera Programme** continues the elements of Part 2 and includes intensive scenes and production work. Regular individual opera coaching is given in addition to vocal training and basic coaching.

The specialist **Musical Theatre Programme** works as a company on intensive projects to which all regular classes (warm-up, acting, dance, spoken word and repertoire class) relate. Course material includes both traditional 'musicals' and new works.



Scenes from *Werther* by Jules Massenet,
February 1994



The specialist **Concert Course** is for postgraduates who are training towards a career in solo-concert and chamber-choir work. Concert course students receive extra weekly individual coaching and specialist classes in oratorio, session work, early music and contemporary music.

The two institutions (RAM and RCM) have agreed to set aside private funds to support students for whom alternative funding is not available; these students will therefore be able to take full advantage of the opportunity for more extended study which is considered fundamental to the comprehensive nature of the training.

The facilities of both the Royal Academy of Music and the Royal College of Music are available for all students. The Academy has the Sir Jack Lyons Theatre, built in 1977, while the College has the Britten Opera Theatre, completed in 1986.

REPETITEURS' COURSE

This course includes weekly répétiteur and conducting classes, piano or piano accompaniment lessons and language tuition. Répétiteurs are required to participate fully in the activities of the Opera Department. A scheme is organised by the English National Opera under which student répétiteurs follow a course with the Company.

Successful candidates are expected to commit themselves to not less than 18 hours per week in the Opera Department, to consist of coaching singers, playing for rehearsals and conducting.

CHOIRS

Faculty Chorus: This is for Principal-study singers of both RAM and RCM. At least one major concert per year is given.

Chamber Choir: This choir performs *a cappella* and other music from all periods, reflecting the range of professional opportunities available in this field.

Artistic Director

Felix Warnock

International Chair of Early Music Studies

Christopher Hogwood CBE

Consultants

Ton Koopman Hon RAM

Andrew Parrott

Trevor Pinnock Hon RAM

Anthony Rooley FRAM

Strings

Simon Standage MA (*Baroque Violin*)

Elizabeth Wallfisch (*Baroque Violin*)

Jan Schlapp ARAM (*Baroque Viola*)

Jennifer Ward Clarke Hon ARAM

(*Baroque Cello*)

Richard Campbell (*Viola da Gamba
and Violone*)

Robert Spencer Hon RAM (*Lute*)

Woodwind

Anneke Boeke (*Recorder*)

Peter Holtslag Hon ARAM (*Recorder*)

Lisa Beznosiuk Hon RCM (*Baroque Flute*)

Sophia McKenna (*Baroque Oboe*)

Anthony Robson ARAM (*Baroque Oboe –
Consultant*)

Keith Puddy ARAM, FTCL (*Classical
Clarinet*)

Andrew Watts (*Baroque Bassoon*)

Brass

See page 20

Fortepiano

Neal Peres da Costa

Harpsichord

Virginia Black FRAM

Iain Ledingham MA, ARAM, FRCO

John Toll MA, FRCO (*also Continuo:*

Harpsichord and Organ)

Kenneth Gilbert Hon RAM (*Visiting
Professor*)

Organ (see page 30)

Early Music Classes

Paul Esswood Hon RAM

(*Baroque Singing with
instrumentalists*)

Robert Spencer Hon RAM (*Early English
Song Class*)

Ensemble work: Members of Faculty
and members of the Orchestra of
the Age of Enlightenment

The Academy sees the area of 'performance practice' as embracing the study of performing styles in all periods of music, with particular emphasis on music between 1600 and 1850. Any student may pursue this study, which has an increasingly important role both as an educational necessity and as a professional tool, either as a full-time specialism or as a subsidiary element in the Course. In the former case, this will include a Principal-study period instrument, ensemble coaching and performance-practice workshops; in the latter case, this may include playing on a modern instrument under early music specialists, both solo and in ensemble. Ensembles are coached by faculty members as well as by members of the Orchestra of the Age of Enlightenment and there are regular workshops devoted to a wide range of study and practice. The Academy's stock of period instruments is constantly being expanded,

and is now large enough to form the basis of several ensembles. This will soon enable the Chamber Orchestra, at present using modern instruments, to transfer to period ones.

The Academy has recently acquired the David Munrow collection of early manuscripts, printed books and music. This provides important performance and study material for students.

B Mus Early Music Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes
- iii) Chamber music
- iv) Languages for musicians
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow an individually arranged programme. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.





Virginia Black, harpsichord teacher

Harpsichord

Harpsichordists follow the full range of harpsichord and associated repertory from the early 16th to the mid-18th centuries, particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students take part in Baroque chamber groups both as continuo players and as soloists, and share in the expanding facilities and opportunities of the Early Music programme. Tuition and performance are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords.

B Mus Harpsichord Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Masterclasses, performance classes, concerto work
- iii) Chamber music
- iv) Languages for musicians
- v) Art of teaching
- vi) Repertoire and performance practice

Academic Studies:

- vii) Techniques and analysis
- viii) Keyboard/harpsichord skills
- ix) Aural training
- x) History of music
- xi) Humanities
- xii) Music elective

See pages 48-9 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for performers.

COMPOSITION AND CONTEMPORARY MUSIC

Head of Composition and Contemporary Music

Paul Patterson FRAM, FRSA

Composition and Contemporary Music Tutor

Nigel Clarke

Paul Patterson: Born in UK. Studied at RAM with Richard Stoker and later with Richard Rodney Bennett and Elizabeth Lutyens. Many published works (including for film and TV) broadcast, performed and recorded internationally. Director of Contemporary Music, Warwick University 1974-80; Artistic Director, Exeter Festival 1991-. Honorary awards: FRAM; Medal of Honour, Polish Ministry of Culture. Composition teacher, RAM 1970-. *Head of Composition and Contemporary Music* 1984-.

Howard Blake OBE, FRAM

(*Visiting Professor*)

Christopher Brown MA, FRAM

Timothy Bowers D Phil, B Mus, ARAM

Nigel Clarke (*Workshops*)

Michael Finnissy

Edward Gregson M Mus, FRAM

Melanie Daiken M Mus, ARAM

Graham Collier OBE, Hon RAM (*Jazz*)

Justin Connolly B Mus

Jonathan Harvey MA, PhD, D Mus

(*Visiting Professor, Electro-acoustic Music*)

Nick Ingman (*Commercial Music*)

Kenneth Reay (*Electronic Studios*)

Sarah Thomas B Mus, ARAM

Recording Engineer

Will Goring

Composition

The Composition programme provides a wide range of opportunities to ensure that students can earn a living in a rapidly changing field. Special features include:

Performance of students' compositions: numerous opportunities in orchestral workshops, ensemble sessions and individually; regular concerts of student works including Composer Festivals (see below) and Prizewinners' Concerts.

Composers' Workshops: weekly sessions include performances of work in progress. Eminent figures in contemporary music contribute regularly.

Electives: many of the Academy's electives are relevant to the needs of composers – especially church music, theatre music, jazz and commercial music.

Electro-acoustic facilities: three suites, including the Yamaha Hi-tech Suite, house important facilities. Much state-of-the-art equipment has been kindly provided by Roland (UK) Ltd and Korg (UK) Ltd. Facilities exist for recording, for electro-acoustic and rock music.

Residencies and Visiting Composers: In addition to our *Composer Festivals*, recent visitors have included Richard Rodney Bennett, Sir Harrison Birtwistle, Leo Brouwer, Sylvano Bussotti, Henryk Gorecki, Jonathan Harvey, Gyorgy Ligeti, Sir Peter Maxwell Davies, Gerard Schurmann, Toro Takemitsu, Mark-Anthony Turnage and the BBC Singers.

COMPOSITION AND CONTEMPORARY MUSIC



B Mus Composition Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Complementary studies:
workshops, electronic studio,
professional skills
- iii) Instrumentation and arranging
- iv) Commercial music studio
- v) Film and television music

Academic Studies:

- vi) Techniques and analysis
- vii) Keyboard skills
- viii) Aural training
- ix) History of music
- x) Humanities
- xi) Music elective

See pages 48-9 for details of vi)-x) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. See also page 14 re higher degrees for composers.

International Composer Festivals

Festival Administrator Nigel Clarke

Since 1984 the Academy has devoted a full week in the spring to a festival based on the work of a distinguished living composer, in his presence, following a period of intensive study and rehearsal.

The subject of the first Festival was Witold Lutoslawski. Subsequent composers have been Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen, Hans Werner Henze and Luciano Berio. The 1990 American Music Festival included twenty works by Elliott Carter and eleven by student composers.

The 1993 Festival focused on the music of composers of national and international distinction who studied at the Academy over the last thirty years, and included works by Richard Rodney Bennett, John Dankworth, Nicholas Maw, Michael Nyman and John Tavener. *The Independent* described the Festival as 'a remarkable musical retrospective, a panoramic vision of how music has been made in the latter part of our century – and just how many of our leading composers have emerged through the Academy'.

The 1994 Festival featured the music of Alfred Schnittke as part of his sixtieth birthday celebrations.

JAZZ

Graham Collier OBE, Hon RAM
(Artistic Director)

Instrumental and Vocal

Jeff Clyne (*Bass and Bass Guitar*)
Trevor Tompkins (*Drum Kit*)
Ed Speight (*Guitar*)
John Etheridge (*Guitar*)
Michael Garrick (*Piano*)
John Horler (*Piano*)
Huw Warren (*Piano*)
Martin Speake (*Saxophone*)
Mark Lockheart (*Saxophone*)
Stan Sulzmann ARAM (*Saxophone, Flute*)
Hugh Fraser (*Trombone*)
Steve Waterman (*Trumpet*)
Henry Lowther ARAM (*Trumpet*)
Norma Winstone (*Vocal*)
Dominic Alldis (*Keyboard Skills*)
John Thomas (*Aural Skills*)
Also teachers from the Commercial
Music Faculty

Composition and Arranging

Graham Collier
Hugh Fraser
Michael Garrick
Nick Ingman (*Commercial Music*)
Amit Sen

Ensembles

Graham Collier (*Big Band*)
Trevor Tompkins (*Big Band*)
Keith Nichols (*Early Jazz Ensembles*)
Nick Ingman (*Studio and
Commercial Ensembles*)
Jeff Clyne }
Hugh Fraser } (*Workshops*)
Martin Speake }
Trevor Tompkins
(*Ensemble Co-ordinator*)

Associate Jazz Artists

Michael Gibbs
Karl Heinz Miklin
John Taylor

COMMERCIAL MUSIC

Nick Ingman (*Director*)
Jess Bailey }
Mick Parker } (*Technology and Keyboards*)
Charlie Morgan (*Drums*)
Kenneth Reay (*Electronic Studios*)
Mark Smith (*Bass Guitar*)
John Etheridge (*Guitar*)

Visiting Professor
Michael Kamen



COMPOSITION AND CONTEMPORARY MUSIC

Jazz and Commercial Music programmes have been developed within the B Mus Course, and both may be taken at Principal-study level. Elements of both are also available as electives for any Academy student wishing to develop skills in these areas.

Jazz Artistic Director: Graham Collier OBE, Hon RAM

The Jazz Course is taught by practising musicians who are aware that many jazz skills can be taught inside a conservatoire, while others must be learnt within the actual playing process in front of an audience.

ENSEMBLES

Repertoire, Improvisation and Contemporary Music workshops are held weekly, and acquaint students with jazz materials and language. The Big Band acts both as a historical base and as a contemporary workshop. The Studio Ensemble and Commercial Music workshops introduce students to the skills needed to work in the commercial field. Other small groups are actively encouraged. There are regular lectures on other areas of professional preparation as well as the latest technology skills.

GUESTS AND CONCERTS

Visiting artists from all over the world have included Anthony Braxton, Dave Holland, Eberhard Weber, Steve Coleman, Kenny Wheeler, David Murray, Ulf Radelius, Ronan Guilfoyle, Jason Rebello, Julian Joseph, John Taylor, Paul Motion, Chucho Valdez, Itchy Fingers and members of Loose Tubes. There are regular concert opportunities both in the Academy and outside.

B Mus Jazz Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Performance classes, concerts
- iii) Ensembles
- iv) Repertoire
- v) Language of jazz
- vi) Business studies
- vii) Composing and arranging
- viii) Electronic technology
- ix) Art of teaching

Academic Studies:

- x) Keyboard skills
- xi) Aural training and transcription skills
- xii) History of jazz
- xiii) Humanities
- xiv) Music elective

See pages 48-9 for details of ix)-xiv) above

The programme is not normally available for *postgraduates* but individual cases may be considered on an exceptional basis.



The THORN-EMI Recording Studio



above:
James Doheny in
the Manson Room

Commercial Music Course Director: Nick Ingman

The Course deals with music created for films, television, radio, records and video. The curriculum is for composers, although performance skills are also covered. The Course also emphasises the practical matter of making a living in the commercial music field. The new THORN-EMI Recording Studio offers multi-track digital recording facilities to all students.

B Mus Commercial Music Curriculum

Professional Studies:

- i) Principal-study tuition
- ii) Ensemble work
- iii) Business studies
- iv) Technology
- v) Film and television music
- vi) Ethnic music studies
- vii) Complementary instrument

Academic Studies:

- viii) Techniques and analysis
- ix) Keyboard skills
- x) Aural training
- xi) History of music
- xii) Humanities
- xiii) Elective

See pages 48-9 for details of viii)-xiii) above

The Course benefits from technology equipment supplied by Roland (UK) Ltd, Korg (UK) Ltd and Yamaha (UK) Ltd and from the Lansdowne Award for Composition.

The programme is not normally available for *postgraduates* but individual cases may be considered on an exceptional basis.

Nicholas Anderson MA
 George Biddlecombe PhD, ARAM
 Timothy Bowers D Phil, B Mus, ARAM
 Christopher Brown MA, FRAM
 Ruth Byrchmore M Mus, B Mus
 Terry Charlston M Mus
 Justin Connolly B Mus
 Melanie Daiken M Mus, ARAM
 Dorothy de Val PhD, MA, B Mus, ARCT
 Michael Freyhan MA
 Laurence Dreyfus PhD, M Phil, BA,
 DipSup (Brussels)
 Jonathan Freeman-Attwood M Phil, B Mus,
 Hon ARAM
 Neil Heyde M Mus
 Iain Ledingham MA, ARAM, FRCO
 Kimberly Marshall D Phil, BA
 Bryce Morrison PhD, M Mus, MA
 Ian Partridge CBE
 Neal Peres da Costa MA, B Mus
 Curtis Price AM, PhD, Hon RAM
 Peter Sheppard Dip RAM
 Jeremy Summerly M Mus, MA

Sarah Thomas B Mus, ARAM
 Arnold Whittall PhD, B Mus

Members of the teaching staff
 of the Music Department,
 King's College London

Supporting Studies

Richard Shaw B Mus
(Keyboard Skills Co-ordinator)
 Terry Charlston
 Denise Ham *(Conducting)*
 Colin Metters Hon ARAM *(Conducting)*
 Antonietta Notariello ARAM
 David Pettit MA, B Mus, FRCO, Hon ARAM,
 Hon FTCL
 Nicholas Walker

Humanities

Members of the teaching staff at
 King's College London

Academic Studies occupy a position of fundamental importance at the Academy. Performers today need to be aware as never before of changing styles and tastes, and to develop the types of skills which can yield greater insight into the music they are playing, singing and composing. Academic subjects on the B Mus (in music history, analysis, aural training, and performance practice) are designed specifically with these goals in mind, and syllabuses, which we are constantly refining, are aimed at producing musicians whose performances are both committed and informed.

Repertoire and Performance Practice: This course extends through all four years and provides a link between academic and performance studies. In the first instance these studies provide an introduction to the most important repertoires. The aim is to supply the tools by which students can delve into unfamiliar musical repertoire and understand this activity as a life-long task.

'Performance practice' is considered in the broadest possible context, embracing a familiarity with historical and contemporary performance styles and tastes as well as ideas that relate to musical interpretation. In the Repertoire and Performance Practice course, students explore and examine the assumptions that underlie their music-making.



Techniques and Analysis: The essentials of musical materials are approached with a view to developing and consolidating important background skills. Students are taught a broad range of written techniques and analytical methods, leading to a portfolio including a composition in a mainstream 20th-century idiom, a comparative analysis of recorded interpretations, the interaction of text with music and an in-depth project concerned with the annual Composer Festival.

History of Music: a two-year course is provided with the needs of the performer uppermost. The relationship of repertoire, performance practice (including editions) and analysis is constantly stressed in the overall context of performance studies.

Humanities: the broad range of subjects offered at King's College, London is available to Academy students. Music is a life-enriching activity, and the musician is strengthened by deeper perception and knowledge of the human experience in its many facets – art, literature, history, languages etc.

Keyboard Skills: for Principal-study keyboard players the aim is to develop musicianship through the keyboard and also to equip students with the necessary skills (sight-reading, transposition, improvisation) to achieve flexibility in seeking career development. For other students, the aim is three-fold: to develop musicianship through the keyboard, to gain keyboard 'familiarity' and to develop skill at preparation of accompaniments. The Yamaha Digital Piano Laboratory plays a significant part in the Keyboard Skills programme.

Aural Training: the aim is to develop critical listening, which includes perception of period, style and structural procedures as well as a development of the 'inner ear'.

Art of Teaching: specialist classes in vocal and instrumental teaching are held for undergraduates, normally in their third year. The classes form part of the requirements for the Licentiate (LRAM) Diploma in Teaching.

Electives: throughout the B Mus Course, students pursue electives designed to complement and strengthen their training and experience. A wide range of electives is available in both practical and academic areas. The electives can provide intellectual stimulation (eg historical topics; advanced harmony and analysis; lecture-recital; dissertation; humanities) as well as professional skills (eg instrumentation; notation, copying and proof-reading).

Music and the Community

Graeme Humphrey ARAM (*Director*)

Margaret Hubicki MBE, FRAM, FRSA
(*Consultant*)



Marie Prost and Richard Wise,
a Council for Music in Hospitals
touring duo

This programme explores the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). It is designed to widen the horizons of students through:

- a) a basic knowledge of different illnesses and handicaps and the musical requirements for each group
- b) encouraging the disabled to develop creativity
- c) learning how to use music as a means of communication, whether for the concert platform, classroom or hospital ward.

Guest speakers have come from St Marylebone Healing Centre, Nordoff-Robbins Music Therapy Centre, Mary Hare School for the Deaf, Disabled Living Foundation, Council for Music in Hospitals and Royal National Institute for the Blind.

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a special opportunity to observe music therapy closely and to participate in seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and audition for concerts given by the Council for Music in Hospitals in many different venues. Advice is available on every aspect of music for the sick and disabled. There is contact with 'Live Music Now', Shape, the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped Students, etc.

Further details of the course are available from the Academic Registrar. The Academy is very grateful to Guinness PLC for its recent help in enhancing many aspects of the course.

Alexander Technique

Dorothea Magonet	Hon ARAM	<i>(Director)</i>
John Hunter	}	<i>(Members of The Society of Teachers of the Alexander Technique)</i>
Ilana Machover		
Judith Magidov		
Misha Magidov		
		<i>(Honorary Consultant)</i>

The Alexander Technique is concerned with an understanding of the body in relation to the strains and stresses of the modern world. The Technique enables people to release unnecessary tensions, change habits acquired through years of physical misuse, and rediscover the natural ease with which they were born. It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession.

Students may be considered for individual lessons, which are initially given weekly; subsequently according to progress and need. Student demand is considerable; with renewed private funding recently, every effort is made to meet this demand.

COURSES FOR JUNIORS



JUNIOR ACADEMY

Director of the Junior Academy Jonathan Willcocks MA, Hon ARAM

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

This Course takes place on Saturdays during term. Entry is by audition, from age nine upwards. Auditions are in March for entry the following September.

INTERMEDIATE SCHOOL

A limited number of places are available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise.

A FIRST STRING EXPERIENCE

Wendy Max Hon ARAM (*Cello – Course Director*)

Judith Curtis (*Violin/General Music*)

Cecily Mendelssohn (*Violin/General Music*)

The Academy offers places to groups of children aged five to seven, with no previous experience, to learn the violin or cello. Tuition is based on the group methods pioneered in this country by Sheila Nelson.

JUNIOR STRING ENSEMBLE EXPERIENCE

Wendy Max Hon ARAM (*Cello – Course Director*)

Cecily Mendelssohn (*Violin/General Music*)

assisted by other string specialists

This course is available for children aged 8-11.

JUNIOR ORGANISTS' COURSE

This course offers opportunities for young organists and good keyboard players who wish to study the organ.

Full details and Prospectus for all Junior Courses are available from the Junior Academy office (telephone: 071-873 7380).

ENTRANCE TO THE ACADEMY 1995-6

Entrance Qualifications

UNDERGRADUATE (B MUS)

Age: 17 at the time of registration
(but *see below* – Special Admissions).

Musical standards: evidence of professional performing potential in Principal study, sound general musicianship and a good aural response. There is no formal minimum standard in Keyboard Skills but a Grade 5 minimum standard of the Associated Board is desirable in piano, where keyboard is not the Principal study, to enable students to develop their keyboard skills.

Academic qualifications: normally at least two A-level passes including *either* A or B grade in Theoretical and/or Practical Music *or* a distinction in Grade 8 of the Associated Board in a practical study as an equivalent to the A or B grade;

normally B or C in at least one other A-level subject;

a good pass in GCSE European foreign language is desirable;

a pass at 'AS' level counts as a half 'A' level.

Please contact the Academic Registrar regarding Scottish and Irish equivalents.

Special Admissions: sympathetic consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications

Alternative qualifications: the University of London's 'double' 'A'

levels in Music will satisfy the two 'A' level requirement. Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one 'A' level pass in Music.

Overseas candidates: these candidates may verify the acceptability of their qualifications with the Academic Registrar.

POSTGRADUATE

Age: normally 21 by 31st December in the year of entry.

Musical standards: at least equivalent to a recognised music diploma in the Principal study.

Academic qualifications: none; but candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for a higher degree must normally possess a good honours degree in Music.

Auditions are not normally offered to candidates over the age of thirty, but 'mature' M Mus candidates may contact the Academic Registrar for special advice.

FOUNDATION COURSE

Please apply to the Academic Registrar for information.

ENGLISH FOR MUSICIANS

Those accepting a place at the Academy, who are from a country where English is *not* a first language, are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this

ENTRANCE TO THE ACADEMY 1994-5

examination, or one of a similar recognised standard, in their own country soon after accepting a place at the Academy. Students may also be required to attend a three-week preliminary course immediately preceding their first term at the Academy, as well as regular classes during the term time. An extra fee, in addition to the general tuition fee, may be payable. Full details are issued by the Academic Registrar to those accepting an Academy place.

Entrance Procedures

The main Examinations for entry to the B Mus (Perf) and Postgraduate Courses in September 1995 will be at the Academy, 9 to 16 December 1994. The Examination may last up to a full day; candidates are therefore advised to make appropriate arrangements.

Applications for admission, on the official entry form, together with the audition fee of £40 for those auditioning in London (£100 sterling for North American candidates – see page 56) must reach the Academic Registrar no later than 1st October 1994 (10th January 1995 for conductors). **If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded** (half the fee for all composers). Those who wish to be considered after 1st October should send a curriculum vitae to the Academic Registrar; a late fee of £10 is payable by those subsequently called for audition.

The UCAS code number for the Academy's B Mus (Perf) Course is W305. All candidates for the B Mus Course are required to fill in a UCAS form as well as the Academy entry

form; the UCAS form may normally be obtained from a school or college and must be returned to UCAS as soon as possible. A small additional UCAS fee is payable. Overseas students should apply direct to UCAS for their form (Fulston House, Jessop Avenue, Cheltenham, Gloucestershire, UK).

It should be noted that the B Mus (Perf) Course (W305) is listed in the UCAS Handbook under King's College, London; the School code number is K60. Please note that the three-year B Mus Course (Code W302) offered by the Music Department at King's College, London must be separately applied for via the UCAS system.

AUDITION REQUIREMENTS

Principal Study

General: a programme lasting approximately 20 minutes (up to 30 minutes for postgraduates according to the subject) should be prepared.

Technical work (scales, arpeggios etc) may be required of all instrumentalists. *Sight reading* will be given for all candidates ('prepared study' for violinists, singers and organists).

Accompanists: an accompanist will be available, *but candidates are strongly advised to bring their own.*

Violin: undergraduates – normally the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece and all scales and arpeggios as well as 3rds, 6ths and octaves (3 of each – candidate's choice); *postgraduates* – the first movement of a major concerto written after 1800, a contrasting piece and technical work. There will also be a 'prepared study' test sent to candidates in advance.

Viola and Cello: the first movement of a major concerto, a contrasting piece and

technical work. Technical requirements are as for Grade 8 of the Associated Board.

Classical Guitar: undergraduates should present three pieces and *postgraduates* four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in Sonata Form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1950.

Harp: two contrasting pieces, one of which must be from the twentieth-century, plus a study; details of scales and arpeggios from the Academic Registrar.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Singing: a free-choice programme, sung from memory, reflecting contrasts of style, period and language (two or three should be offered). At least one song/aria must be in a language

foreign to the candidate. Candidates for the Opera, Musical Theatre or Concert Courses (advanced specialisms) should include two contrasted songs/arias appropriate to their preferred specialism. Candidates must perform a 'quick study', provided on the day.

Piano: a programme consisting of 2-3 pieces contrasting in period, character and style.

Piano accompaniment: accompanists should bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented.

Répétiteur: répétiteurs should coach their singer in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

Organ: details of three pieces (Baroque, Romantic, twentieth-century) and a piano requirement are sent to candidates one month before the examination; there is also a 'quick study' presented 10 minutes before the audition (no keyboard available for preparation of this).

Composition: *undergraduates* must send several examples of *original* work including at least one large-scale orchestral/ensemble piece; *postgraduates* must send at least three pieces including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Academic Registrar by 17th October 1994.

Jazz: detailed audition requirements may be obtained from the Academic Registrar. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental or



ENTRANCE TO THE ACADEMY 1995-6

vocal technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). Composers must submit a portfolio – as outlined in the previous paragraph.

Commercial Music: the curriculum is for composers who can demonstrate versatility in 'popular' and conventional styles. Candidates must submit, by 17th October 1994, a portfolio comprising a song arrangement with ensemble and a short orchestral band work to demonstrate skill in scoring. Professional potential is looked for.

Conducting: Entrance auditions for orchestral (not choral) conductors are held in March for entry in the following September. Overseas and EC candidates – *see below* for other important information. The closing date for the receipt of applications is 10th January 1995.

Other subjects: two or three contrasting pieces should normally be offered, preferably works not prescribed in any current examination or college entrance-audition list.

ACADEMIC WORK

Musicianship and keyboard: tests, for all undergraduates, will include harmonisation of a melody and other suitable skills. The aim is to assess the candidate's innate musicianship and ability to respond to teaching rather than to test developed skills. There will also be testing of the candidate's pitch, harmonic and rhythmic awareness.

Written paper: all undergraduate candidates are required to take a written paper which comprises questions on a musical extract – harmony, tonality, motif, structure, style etc, as well as a short essay question of a general musical

nature. The Academy regrets that it cannot issue specimen papers.

Written work: all candidates (except Advanced Course) should bring a few examples of written work (harmony exercises, history of music essays etc).

CANDIDATES FROM OVERSEAS

All Western European candidates *must* attend the main auditions in December 1994. Other overseas students are strongly advised to do likewise (but see also below).

CANDIDATES LIVING IN NORTH AMERICA (CANADA, MEXICO, USA)

All candidates from North America *must* attend for audition in December 1994 *either* in London *or* in the USA (Cincinnati, Chicago, New York or Philadelphia). However, the auditions in the USA will not be open to composers or conductors (see opposite).

Candidates wishing to take their auditions in the USA must ensure that the application form is returned to the Academic Registrar by 1st October 1994. The application fee is £100 sterling.

CANDIDATES FROM ASIA

All candidates living in Asian countries *must* attend for audition *either* in London in December 1994 *or* in early November 1994 in Tokyo, Seoul or Taipei (see below). However, these auditions will not be open to composers or conductors (see opposite).



Auditions for candidates in Asia (all courses)

Applicants from these countries should apply as follows:

Japanese Centre: apply direct to:
University Consultants, 1-2-38-402,
Sadohara-cho, Ichigaya, Shinjuku-ku,
Tokyo 162, Japan.

Korean Centre: apply direct to:
Ye-Eum Foundation, IMI Building,
581 Chungjeong-ro 1 Ga, Joong-Ku,
Seoul, Korea 100-151.

Taiwan Centre: apply direct to:
Taipei Philharmonic Foundation
for Education and Culture,
Basement No 28, Lane 233,
Tun Hua South Road, Section 1,
Taipei, Taiwan ROC.

These applications must be received in the Asian centre concerned by the date shown on the individual application form.

CASSETTE RECORDINGS

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Asia or North America. Tapes must be received by 1st November 1994.

Candidates who are offered a place on the evidence of a tape recording *must* attend a confirmatory audition in the *first week* of the academic year. If this is not satisfactory, these students may continue to the end of the first semester in the February; tuition fees for the second semester are then not payable.

COMPOSERS

Composers must submit a varied portfolio of their work to be received by 17th October 1994. Applicants not deemed suitable for further consideration will be given a half refund of the application fee.

CONDUCTORS (UK auditions only)

The closing date for applicants is 10th January 1995. Overseas or EC candidates may, if they wish, submit a video recording of their orchestral conducting (*not* choral) which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the March 1995 auditions at the Academy: those considered unsuitable will receive a half refund of the application fee. Video tapes must be received by 10th January 1995.

TUITION FEES

Fees for full-time courses for 1995-96 have not yet been fully determined. As a guide, inclusive fees for 1994-95 are as follows:

Home and EC students:

B Mus: £1,600

Advanced £3,020; M Mus: £3,200

Overseas (non-EC) students:

B Mus (except Vocal Studies) £8,450

Advanced Course
(except Vocal Studies): £8,100

Vocal Studies only: £9,980

M Mus (except Composition) £8,450

M Mus Course (Composition only)

As Advanced Course above – plus registration and examination fees. Students pay a separate examination fee for this Course.

Foundation Course: £8,100

Students from the Channel Isles and Isle of Man must check with their local education authorities as to the level of fee support they will receive, since they will be charged at the Overseas Students rate.

Other Fees

Application Fee – £40

North American Application Fee –
£100 sterling

UCAS fee – this is also payable on application (form obtainable from your school, college etc.)

Late fee – £10

Audition Rescheduling Fee – £10

English for Musicians – details from the Academic Registrar



LOCAL AUTHORITY AWARDS AND GRANTS

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for the B Mus Course; 'discretionary' awards may be available for the Advanced and M Mus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local education authority as early as possible following acceptance by the Academy.

EC STUDENTS: B MUS COURSE

The British Government accepts responsibility for the payment of EC students' fees for undergraduate courses, provided that such students satisfy the normal requirements (as for British students). EC students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in an EC country.

PAYMENT OF TUITION FEES

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Home and EC students** are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EC Authorities in England that they will be

paying fees on behalf of the student, the first year's fees are due by 1st September prior to the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. In accordance with the undertaking required from students when accepting places at the Academy, fees for each year of studentship for **Overseas students** are payable **in advance** in all circumstances. Payment is due by 1st September prior to the start of the academic year or the first day of the month in which the student commences. In all cases a deposit of 25% of the tuition fee is payable by 1st April. Non-payment will mean that the student's place cannot be guaranteed.

TERMINATION OF STUDENTSHIP

Where a student withdraws from studentship, after the completion of the first two terms, one clear term's notice of intention is required. Failing this the Academy will charge one term's fee in lieu of notice.

CERTIFICATION OF FEES

All new students (other than those who have been approved for a Local Authority or EC award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

OVERSEAS STUDENTS

Fees for overseas students (except EC) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom for a minimum of three years prior to

1st September of the year in which the course commences. Foreign (non-EC) nationals do not qualify for UK/EC status through residence in an EC country except the UK. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. In cases of doubt, the Academic Registrar can give advice. Arrangements to obtain a visa to study at the Academy must be made in good time. The Academic Registrar can write a letter of support if names and addresses of Embassy representatives are supplied.

USA STUDENTS

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Academic Registrar can supply further information concerning the GSL programme.



A GALLERY OF FORMER STUDENTS

Neal Davies
(1990)
bass soloist



Lesley Hatfield
(1986) leader,
Northern
Sinfonia

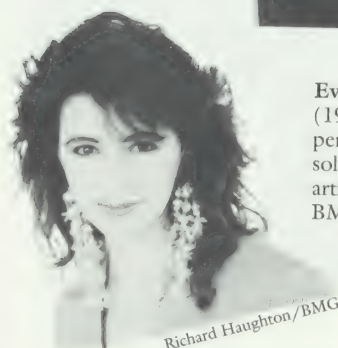


Peter Smith

**Jonathan
Kelly**
(1991)
principal oboe,
City of
Birmingham
Symphony
Orchestra



Evelyn Glennie
(1985)
percussionist;
solo recording
artist,
BMG Records



Richard Haughton/BMG

Many famous musicians – singers, players, conductors, composers – studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over the world and become leaders in their chosen branches of the music profession. Amongst the most distinguished names are: Sir Arthur Sullivan, Sir Henry Wood, Sir John Barbirolli, Dame Eva Turner, Dame Myra Hess, Sir Arnold Bax, Eric Coates, Lionel Tertis, Frederick Grinke, Sir Clifford Curzon, Moura Lympany, Peter Katin, Denis Brain, Richard Rodney Bennett, Sir Harrison Birtwistle, Nicholas Maw, Michael Nyman, Simon Rattle, Felicity Lott, Philip Langridge and John Dankworth.

Academy students develop their musical talents in all sorts of ways. There is no room here to depict all our distinguished alumni, so the photographs on these three pages show just a handful of recent students who have entered the music profession within the last decade or so and have already made their mark.

Ashley Solomon
(1991) baroque flute/recorder;
co-director, Florilegium – international
prize-winners and recording artists,
Channel Classics



Marcel Reyes/APA



Joanna MacGregor
(1983) pianist;
solo recording artist,
Collins Classics;
broadcaster



Paul Marleyn
(1991) principal cello, Royal
Liverpool Philharmonic Orchestra



Mark Wigglesworth
(1989)
associate conductor,
BBC Symphony
Orchestra;
musical director,
The Opera Factory



Christopher Yates
(1988) principal viola,
City of Birmingham
Symphony Orchestra



Michael Edwards

Sophie Rahman
(1992) pianist and chamber
musician; winner, Royal
Over-Seas League
Accompanists' Prize 1992



Claire Briggs (1987)
principal horn,
City of Birmingham
Symphony Orchestra;
solo recording artist,
Classics for Pleasure



Carpenter Turner

Robert Plane
(1992) principal
clarinet, Northern
Sinfonia; winner, Royal
Over-Seas League Gold
Medal and First Prize
1992



Hanya Chlala

Andrew Manze (1987) leader, Amsterdam
Baroque Orchestra; director, Concerto
Copenhagen (Denmark) and La Stravaganza
(Cologne, Germany); solo recording artist,
Harmonia Mundi USA

Gould Trio
(Lucy Gould, violin, Martin
Storey, cello, Gretel
Dowdeswell, piano, all
1991)
multiple
international
prizewinning
chamber
ensemble



Carpenter Turner

A GALLERY OF FORMER STUDENTS



Katie Vandevck

Jennifer Stinton (1985)
flautist; solo recording
artist, Collins Classics



Masaaki Nishimura

Mari Kumamoto
(1986) pianist,
recitalist; recording
artist and TV
presenter



**Christopher
McShane**
(1989) tuba player,
Royal Philharmonic
Orchestra

Peter Rauter



Nigel Clarke (1987)
Composer-in-residence,
Black Dyke Mills Band

below:
**Hans-Peter and
Volker Stenzl** (1990)
duo pianists, multiple
international prizewinners;
recording artists,
Deutsche Harmonia Mundi



Gareth Small
(1993) co-principal
trumpet, Hallé Orchestra



Parnassus Ensemble
(leavers from 1989)
chamber ensemble;
recording artists
(Meridian) and
broadcasters

Rachel Gough
(1988)
principal bassoon,
BBC Symphony
Orchestra



STUDENTS' UNION

All students are automatically members of RAMSU, the student union. RAMSU provides entertainment and welfare services, and also represents the students on relevant issues.

RAMSU is run by a sabbatical student and a Committee of student officers, each with a specific post (Vice-President, Welfare Officer, Overseas Officer, etc). The Committee meets regularly, and also sends representatives to meet with the Student Liaison Committee monthly to discuss internal issues. There are also two student representatives at Governing Body meetings.

Social life at the RAM is very active and includes a variety of functions organised by RAMSU. We hold Jazz, Karaoke and Quiz nights in the RAM bar and also organise termly balls, Freshers' week and other special events.

Our thriving Drama society meets weekly and the CU is also very active within the building, recently organising a highly successful carol concert in St Marylebone Church. Our football team plays against other colleges and orchestras most weekends, and the cricket team plays throughout the season. Plans for more clubs and societies are in the pipeline.

We are very fortunate to be close to the University of London Union building, which provides our degree students with excellent sports and entertainment facilities – as well as more varied societies.

Above all, the role of RAMSU is to ensure that your time at the RAM passes without too many problems – and even to make it enjoyable!

SUPPORT GROUPS



The RAM Foundation actively administers the funds for student bursaries and scholarships. These funds have been substantially provided over the years by public subscription and private donation.

Chairman: The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

The Committee of Development comprises Mr George Nissen CBE (*Chairman*), Mr David Brewer, Mr Sam Gordon Clark, Mr David Marlow, Mr John Reizenstein and Mr David Scroggie, and works closely with the Development Office to seek recurrent funds to help underwrite the Academy's educational plans – including sponsorship for musical events and new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes the Diary of Events, regular Newsletters and the bi-annual *RAM Magazine* and co-ordinates all fund-raising events.

Director of Development:
Peter Shellard BA, Hon FRAM

SUPPORT GROUPS

The Friends of RAM aim to involve interested members of the public in the Academy's musical and social life. There are over 500 supporters who have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 071-935 1665).

Chairman: David Elyan

The RAM Guild, founded in 1988, draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. Like the *Friends*, it supports student performances and activities and has its own special events and receptions.

Chairman: appointment pending

The RAM Club, founded in 1889, promotes social activities among those who are, or have been, connected with the Academy. There are 1,600 members. Meetings – social and musical – are held periodically, and the *RAM Magazine* is sent to all members. Students are especially welcome. The Club affords members opportunities to meet professors and other Club members on a social level, as well as to attend courses given by international artists. Further particulars may be obtained from the Honorary Secretary of the Club, at the Academy.

President: Paul Patterson Hon RAM

BOARD OF DIRECTORS AND GOVERNING BODY

President

HRH The Princess of Wales

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Lynn Harrell Hon RAM, Hon D Mus
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Patrick Maddams BA (Econ), F Inst M

Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative





Royal Academy of Music



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Royal
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